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COMPETITIVE ADVANTAGE THROUGH CREATIVE COMMERCIAL CONTENT

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Cosmic People
Google Denmark



COSMIC PEOPLE

**COMPETITIVE ADVANTAGE
THROUGH CREATIVE
COMMERCIAL CONTENT**

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BACKGROUND

Some creative content just has 'it'. That something that makes us pause for a second, sparks our interest and captivates our attention. We stay long enough to fully read or view it whether it's a long written piece, a short column or a well produced online commercial video. If it's interesting to us we stick around as the famous 20th century ad-man Howard Gossage pointed out. Even if he didn't live long enough to see the birth of the internet, the same basic dynamics still play out in today's online media world. In that sense, the questions still remain: How do we produce creative commercial content of such a quality that our audience finds it interesting - and are able to find it in a saturated media world? How do we know if it's creative - and if it's creative enough? Will our creative content be able to reach our audience better than some of the non-creative content that fill up media channels? Why do some ads seem to work so much better on YouTube than others? Are they more creative and if so, how do we research and analyse the creativity aspects of the commercial content we produce as agencies or distribute via our media channels?

From a research perspective, having worked with the notion of creativity from a psychological perspective at Aalborg University for

decades, we were curious about the commercial aspects of creativity and to analyse the most seen ads with the lens of creativity research. We have strived to produce a report that can be read by people responsible for the production of creative content, agency advisors, content owners and distributors. In the following pages we will paint a coherent picture of where the field of psychological research of creativity is currently, tell you what we base our analysis on, and show you how we have developed the SENKA Framework before we finally apply it to a selection of the videos from The Danish 2015-2017 YouTube Ads Leaderboards. With this report, we hope to help deepen the understanding of what creativity within the domain of creative commercial content might be described as, how we can work with the developed framework to both analyse existing work and produce content that is more creative.

Some of the key takeaways you'll read in the report:

- Quality still rules: With the shortened attention span of audiences it's more important than ever to produce quality creative content
- Craft is king: The media channels might have changed but the craft of producing and distributing good work is paramount

- **Integrate:** The best and most creative ads seem to integrate all the different parameters rather than deliver just the sum of the parts.
- **Play to identity:** It's also a question of identity for the consumer
- **Length is not that important:** It's an ads ability to connect (emotionally) with its audience which sets it apart from the the pack rather than a fixed format or length.

SETTING THE STAGE

The media world is increasingly fragmented into multiple channels and these channels are filled with a lot of noise. Navigating these diverse offerings and finding the gems in a sea of bad quality are becoming critical skills for 21st century media consumers and -producers. Because of this we as consumers are gaining control and becoming more selective. We zap away from TV-ads and click the skip-button when annoying ads interfere with our watching on YouTube. But now and then a creative and surprising piece of work turns up in your feed that makes you keep watching. The clip plays on both the new and the expected, contains emotional components and invites us as co-participants into a creative universe where the advertised product is present, elegantly placed but often not the focus of the clip. Instead our

attention is grabbed by tight editing, cinematographic narratives, a known and loved actor or actress, memories from childhood Christmas shows or a surprising twist in the plot that makes us pay attention for the duration of the commercial content. With the rise of consumer decision-making power and noise filtering prowess the consumers take part in determining what counts as creative and what doesn't. The notion of virality can be seen as a crowd-determined creativity validation and we'll return to this in the theoretical section in a second.

Simultaneously there are big forces at play in the digital advertising world ready to capitalise on new consumer media-use patterns and ways of connecting to target groups that the browbeaten rivals in the traditional media world can't compete with. In a recent article in Financial Times it is projected that digital advertising will top the \$200bn global TV ad market in 2018 and that online advertising passing through the platforms of Google and Facebook will claim 87% of that traffic. Online video advertising is still a small market compared to the TV ad market but when players like Facebook remake all their apps and services with video in mind it's because Facebook CEO Mark Zuckerberg is convinced that video might be the main way users want to communicate, socialise and be

entertained. That creates yet another new playing field for highly creative advertisers and media professionals to create engaging, memorable, provoking and yes – creative – video content. The online video format at the same time allows for greater flexibility in terms of length and distribution compared to the standard 30 seconds TV commercial. If the content is highly creative, connects to the audience emotionally and is relevant for them, they don't mind a teaser few seconds long or sitting through a well-produced 120 seconds spot. This opens new possibilities for content creators to play around with formats and storylines and to explore new kinds of creativity.

This raises an important question: How do we know if the content we produce is creative when we strive to target our selective and skip-ready consumers? We can generate plenty of data in the form of e.g. most-viewed lists segmented by media device, age group, click referrals etc. but that only gets us so far. How do we describe, evaluate and analyse creative ads? And how do we produce work that is more creative?

In the following sections, we will analyse the creativity behind a selection of the most seen ads on YouTube in Denmark in 2015-2017 from a psychological perspective. As a start to understanding creativity theoreti-

cally, we will have a brief introduction to the research field we'll take you through an analytical framework we have developed for this project. Next we'll apply the framework on the list of most-seen ads we see this framework as complementary to the parameters Cosmic People have identified and used to analyse the ads with. It's our shared hope that a research-based analytical framework like this can contribute to an even greater match between advertisers and viewers – and not to forget: To heighten the creative quality of the work.

Conditions: We do not have access or insights into the advertising budgets of the individual companies involved or any of their targeted spending connected via e.g. music videos on YouTube to a certain part of their target group. This might influence their ratings and viewings greatly and remains to be analysed further.

THEORETICAL FRAME

Creativity research is a relatively new field within our profession of psychology. The research began earnestly in 1950, when J. P. Guilford held his – in creativity research circles – famous speech at the conference of the American Psychologist Association. Here he argued that psychologists should interest themselves in the healthy human body, especially in

the undervalued quality of creativity. However, Guilford was preoccupied with individual creativity and the cognitive processes that constitute divergent thinking - the quirky and different thinking. Since much of our global research within the creativity field originates in the US, the field also carries signs of this today, where many researchers examine creativity through brain studies; as individual traits and as something you can develop on an individual basis. The research field however surpasses, especially in the European tradition, this individualistic focus and includes studies into creative teams and more general cultural and social system perspectives on creativity. We are especially interested in the latter and further the field with our own perspectives developed over almost 15 years as creativity experts and researchers.

We define creativity as the social validation and translation of ideas into practice. Creativity is the combination of the new, the usable and the appropriate (Sternberg & Lubart 1999, Tanggaard 2008, 2015, 2016), and the implications of this are important to talk about and especially work to promote creative processes and results. It must be both new (new in this context - not necessarily new to the world), useful (must make sense and be useful for users / target

group) and appropriate (if it's too far out of the box, then we lose the audience along the way) to qualify as being creative in this understanding. At the same time, it points to a couple of interesting points: Creativity is grounded in the relationship between the individual and the context, where the context is very important for what we will judge as something creative. We can talk about individual thought processes as creative, think about personalities and upbringing as variables that affect whether the individual is predisposed to creativity, but we cannot assess whether the individual acts of creativity in context without including the role of the context as frame-setting. Individuals with comparable backgrounds, personality traits and dispositions may find that what counts as creative thoughts or acts in a municipality office is certainly not creative currency in the advertising agency. In the same way, our savvy and selective online audiences co-decide if our commercial content is creative or not in their context when they validate our concepts through likes, shares and commenting. This focus on transforming ideas into practice, usability, contextual and relational perspectives construct the outline understanding creativity researchers across several fields call a '3rd Generation' understanding or simply put: Creativity 3.0.

1st Generation: Focus on the individual and the romantic understandings of creativity.

2nd Generation: Focus on creative opportunities for all, creativity constitutes normal cognitive processes used in clever ways.

3rd Generation: Focus on culture-specific ideals of creativity, renewed attention to the emotional components of creativity, critical awareness of 'the dark side of creativity'.

Kirsten Hastrup, Danish professor of anthropology, works with the notion of creativity from a similar understanding. She stipulates that for something to be creative it should contain both the old and the new, the recognizable and some surprises. Creativity is 'the way we experience the inception of the new in the world'. Creativity is not totally disconnected from the world. In that case, we would regard it as madness. At the same time, it is not just a competent response to an expected result. That is the pure responsive action. "If creativity is to make sense of a concept, it must embrace both the unexpected and the recognizable, the new and the expected", (Hastrup 2007, p. 200).

It is therefore an important point that creativity also includes emotional and 'sense-making' components. It's not just about new combinations

of elements and pure intellectual exercises. Instead, it must also accommodate certain possibilities that the target audience can relate, intervene and connect to emotionally. The creative is someone which can move people and a creative person or organization can inspire others and convince them to invest resources, time and energy in their ideas. Creative advertisements are like this: They can maintain the target group's interest, inspire them, move them and convince them that it is worth it to linger. But it's a balancing act to produce something that is different from the known in just the right dose and in the right way and that can still be understood in context. Creativity is thus not the art of the impossible or something reserved for certain population groups. It is a way of being in the world where we constantly relate and connect to the familiar, go on the edge and reach into the emergence of the possible. Creative advertisements master this balancing act between the new and the known, the useful and appropriate while working with emotional components. Let us use these parameters for creativity analysing a few of the most viewed commercials on YouTube in 2015-2017.

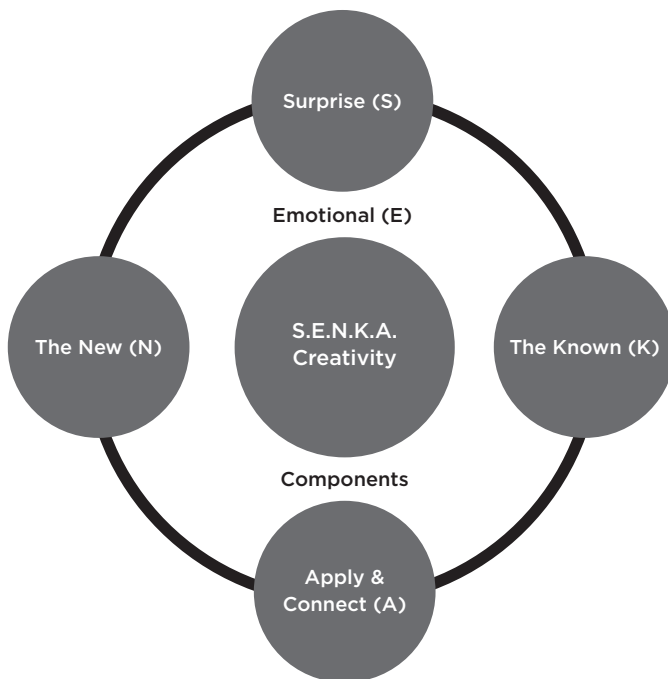
THE SENKA FRAMEWORK OF CREATIVITY – A NEW METHODOLOGY AND AN ANALYTICAL FRAMEWORK

Based on the above research, we have developed this qualitative analytical framework. The model can be read as two axes with outstretched continuums between the contextual factors (New-Known) and the directive factors (Surprise-Apply&-connect). Moving on the continuum between the new and the known we must determine the right balance

between surprising our audience and connecting with them - making our products or offerings apply to their context. The emotional components act as links between the two axes and enables connection.

Breakdown of the parameters:

New / Known: It must be new in this context - not necessarily new to the world. It might be the re-formulation or re-use of a tried and tested idea that is given a new spin and a new look. At the same time, it must contain known elements we can con-



The SENKA Framework of Creativity – a new methodology and an analytical framework

nect to. Something we can relate to and feel safe about. An old song, an actor we know from other contexts or a certain style of editing we have seen before.

Surprise / Apply&connect: It should move us – even surprise us - while at the same time not be too disturbingly far outside our comfort zone or frame of reference. At the same time, it should be meaningful (in the context), connect to us and be useful and applicable for us as users or audience. If it's too weird or too much outside of the box, then we are lost as an audience.

Emotional components: It should contain certain elements that the target audience can possibly relate to and connect with emotionally. This parameter is also a question of **identity for the consumer** – and an important one. We want to be moved emotionally but we also want to be seen, heard, talked to eye to eye and to feel understood. Even if we're 'just' buying a pair of football boots.

To sum up: To qualify as being creative in a 3.0-understanding, an advertisement must both contain elements of something new, something known, it must be surprising yet useful in a broad sense and hit the target group in a meaningful manner. At the same time, it must be able to move the customer emotionally to connect with his or her identity. This, in our

perspective, represents a new kind of craft or stresses the importance of the craft of advertisement here conceived as the ability to combine or integrate the four parameters with the fifth element of emotive components while developing creative advertisements.

Which brings up another critical competence: Being able to use the framework to analyse the ads adhering to the 3rd generation understanding of creativity – the culturally-specific ideals of creativity with a renewed attention to the emotional components of creativity.

To put it in plain terms: You (still) need to know your target group, the local cultures and what moves the people you want to show your ad to. Quantitative data might be able to generate the statistics behind the following most-seen list, view-through rates and the number of people clicking the skip-button, but in my opinion it is the qualitative studies that might be able to fill in the blanks of the quantitative data. The numbers are numb so to speak and do not tell us why these ads are the most watched or if they are the most creative. It is our hope, that we with the SENKA Framework can help marketers and brands analyse their ads and determine if they are covering all parameters when they produce novel work.

THE DANISH 2015-2017 YOUTUBE ADS LEADERBOARD

The YouTube Ads Leaderboard showcases the ads people choose to watch. Ads are determined by an algorithm that factors in paid views, organic views and engagement like shares, likes and audience retention (how much of a video people watched).

ADVERTISEMENT ANALYSIS

In the following we have chosen to highlight our analysis of 5 of the ads across the YouTube Leaderboards 2015, 2016, and 2017 (Q1) to demonstrate the use of the framework and show you how our own cultural-specific preferences and biases have shaped our analysis. We have chosen both Danish and international ads from different product categories (fast moving consumer goods, sport-lifestyle, and travel) to show the applicability of the SENKA Frame-

work across genres and contexts. We will use the two axes (Surprise-Ap-
ply&connect and New-Known) to analyse the ads and show how they navigate the continuums, how they connect with emotional components and work with notions of identity. For each ad, we will also analyse the role or presence of the product throughout the ad.

ADVERTISEMENT NO. 1: "TASTY CHEESE", MCDONALD'S DANMARK.

Surprise <-> Apply&connect: Less of a surprise and more of a fast connection and straight to the point: We instantly get the information we need – what is it, how much does it cost, where do you get it – and the structure and message of the ad is on-point with its fast food product: It's fast, readily available where and when you want it.

Apply&connect: Danish viewers know the coin offer graphic, colour

Name:	Brand/client:	Year:
Tasty Cheese	McDonald's Danmark	2017
DO IT FOREVER (Do it for Denmark 3)	Spies Rejser	2016
Monkey playing the piano	Rynkeby Foods	2015
Remove labels this Ramadan	Coca-Cola Middle East	2015
There Will Be Haters feat. Suárez, Bale, James and Benzema -- adidas Football	Adidas Football TV	2015

scheme, and product and associate it with the brand, with good music, and with short fun non-offensive commercials. The music is palatable to the audience across a wide range of age groups.

New <-> Known: The ad contains elements that are all known to the target audience but they are put together in a new way: Coin offer 8-bit graphic logo, the burger, the recognizable logo and colour scheme, up-beat music, and karaoke style moving graphic. In this way, the spot builds on the viewers' memories of previous iterations of coin offer commercials while combining the known elements in a new order. These known elements are all used in a simple and product-centred dramaturgic layout (introduce product-introduce cost-establish want-deliver on promise) where the name of the burger is mentioned five times in 15 seconds.

Emotional components: Que music: Using a very catchy short tune the viewer's attention is kept for the duration of the ad. The beat and structure of the music is such that it is relevant across age groups. The older segments will be reminded of doo-wop musical music and younger viewers will connect to the karaoke dot moving across the screen and the kitsch graphic. It's a short segment that is instantly recognizable, memorable and 'sticky'. After having

forgotten the visual representation the tune will linger and building the song around the product name will ensure that viewers are reminded of it every time they hum or sing it. The commercial also plays on spontaneous wants and instant gratification: If you ask for it you can have it right away - and it's cheap too.

Product: The product is featured prominently throughout the ad but it's almost secondary and represented as a backdrop with a styled stock photograph rather than by its fresh and delicious ingredients or the process involved in making the burger as previous iterations from the brand.

ADVERTISEMENT NO. 2: "DO IT FOREVER - DO IT FOR DENMARK 3", SPIES REJSER.

Surprise <-> Apply&connect: The third iteration of the campaign after 'Do it for Denmark' and 'Do it for Mom'. The previous videos were hugely successful and were viewed and discussed even internationally. All three videos build on two simple premises: 1) Denmark has had dropping birth-rates and something had to be done and 2) couples have more sex when they are on vacation so that might be a possible solution to the larger societal problem. That continues to be the main point and is also featured in this commercial - but with a twist. Sex in advertising is

often connected to images of youth, beauty, and allure and rarely do you see creative work with this theme featuring mature actors. In that sense, the theme is known but the execution and angle is new. In addition to this, the inclusion of a 'loyalty-program with built-in fertility bonus' figures as a good extension and tongue-in-cheek gimmick to the actual product: Selling charter and luxury holidays. Apply&connect: Even with a touchy subject the commercial manages to walk the line utilizing humour, great editing, and music. It's neither too racy or tame and can appeal to a range of potential customers. The target audience will get the humour, know the family dilemma portrayed and will have the resources to make an actual purchase, the younger generations will find the music, cinematographic editing, and over-the-top visuals fun and engaging.

New <-> Known: Again, the ad contains elements that are all known to the target audience but combines them in new ways. A lot of viewers will have heard of or seen the previous two campaigns and the title gives the main point away instantly. You know what's coming (it's about sun, sex, and holidays) but you're still surprised by the narrative twists along the way, the great editing, music, and the use of infographics. And then the imaginative twist: The Olsen

Brothers as pilots in the end that get an entire plane to sing along to their big grand prix hit, 'Fly on the wings of love!' Throughout the commercial various known statistics and research are presented as facts to build the arguments but they are displayed either with humour, suggestive images or in cool infographics so they do not come off as dry facts.

Emotional components: Strong emotional components and play on them: From the range of sound effects and music (ethereal choirs, Danish hymns, horror sounds, calypso music, Hawaiian guitar, classical march music etc. etc.), over colour grading to match the mood of the story development (bright and sunny with a blue tint) to the editing and choice of suggestive images, it's extremely well-produced to play on and provoke the viewers' emotional response.

Product: The product (travel packages) is very secondary in the commercial and unless you've seen the previous iterations from the brand you might doubt whether this is a modernized governmental infomercial or an actual commercial. The word 'travel' is only mentioned after 50 seconds along with images from a tropical setting and it's a very indirect sell that's carried by the humour, visuals, and great production.

ADVERTISEMENT NO. 3: "MONKEY PLAYING THE PIANO", RYNKEBY FOODS.

Surprise <-> Apply&connect: We are building up a clear dramaturic development with a Heroes Journey-like storyline. At first the viewers and Rynke can't see where this is all going until we reach a point of no return when Rynke sees/hears it all come together after drinking the juice – the epiphany – let's make beautiful music together! A shift from random notes to well-known music.

Suitable: Danish viewers know the character Rynke from before and associate him with juice, music, fun. It's the same with the music: A hit song by Usher, from a few years ago that's known by the audience across a wide range of age groups.

New <-> Known: The ad contains elements that are mostly or all known to the target audience but it's put together in a new way: Elements of childish play, big soft eyes, and acting animals are universal in their communication. We feel the frustration of Rynke at not being able to play anything coherently and the hard judging look of the other when it feels like they are evaluating our activity. The known elements are used in a clever build-up to the constructive interaction between the orangutan and the pelican when Rynke realises that they can play together. The product is

secondary and represented by its ingredients rather than the packaging/label but acts as a clear energizer and that which delivers the story.

Emotional components: A

good example of an ad playing on anthropomorphism – our human ability to read human emotions, actions and intentions into animal behaviour. We become aware of the emotions of both our ourselves and the orangutan as the ad progresses and we mirror Rynke's frustrations as described in the above. We cheer him along when we feel that he is on to something and revel in the joy of recognition when the underlying melody becomes clear for us simultaneously. The ad ends with leaving the viewer upbeat and with a feeling of having 'gotten-it' as opposed to the world. Strong feelings of belonging to the tribe or those in the know. At the same time the ad continue the brand's work on connecting it and it's FMCG-products to getting off to a good start of the day with natural ingredients and a positive life view.

Product: The brand logo is introduced in the very first seconds of the ad but we see no direct product placement throughout the ad. Instead the product ingredients (oranges) and the notion of a bar that serves the product are present as a backdrop. The oranges are used both indirectly as a prop and as something

that introduces the piano and the concept of music and directly by the main character Rynke to quell his thirst and get a (creative) break. The brand logo returns in the end.

ADVERTISEMENT NO. 4: "REMOVE THE LABEL", COCA COLA

Surprise <-> Apply&connect: The taps into several trends: Inclusion, gender patterns, racism, disabilities etc. that are all present in both the general media and the confrontation of viewers own life in one form or another. All is not what it seems to be with people in the dark but it's not too challenging for the viewer. We feel safe throughout the ad and though it contains surprising elements it's not too risky. Quiet background music supports the build up of the story and the delivery of small surprises (the man with facial tattoos studying cognitive psychology, the Arab man cooking in the kitchen). We hear their voices first and see their faces later mimicking the experience of the participants in the ad.

New <-> Known: We live in the globalized world, where we understand each other across cultures and the video speaks to our inherent prejudice and how we can become aware of them and eventually break them. Playing on tolerance and diversity as ideals - but something that is hard to live by! A feeling known to most

viewers and tapping into several TV shows and other ads and viral videos tackling the same issues. New elements in the advertisement include a very known product (Coca Cola) taking a stand regarding inclusion and prejudice and the role of the 6th participant as an identity marker: Last participant in the circle (older man of Arab descent) is a 'truth witness' - he helps to put into words the feelings that viewers might hold as outsiders ("I would never talk to him in the park" etc.). He bears witness and legitimizes/enables us to reflect upon our own feelings of the same.

Emotional: The facial tattoos are some of the most significant symbols and appeal to the target audience across generations and ethnicity - or maybe rather the fear or disregard of people with facial tattoos. We catch ourselves having the same prejudices about the tattooed guy's statements and imagined persona as the Arab-speaking white guy ("you look nerdy"), we are cared about as different viewers and taken through the ad by the hand with background music and crosscuts to 'behind the scenes'. We've all tried to be either the victims of others prejudice or to hold prejudiced views against others and felt the shame when our fears or biases don't turn out to be true. The ad also connects it's message to the Ramadan; a festive season of fam-

ily gatherings, inclusion and giving thanks.

Product: The product is introduced quite late as a non-branded can in a box and mentioned verbally only once. We later discover the Coke bottles that has been on the dining table for the whole duration of the ad but they do not take centre stage and serve as a backdrop instead for a lot of the upper-torso shots. Quite a brilliant pun with 'labels are for cans' and quite typical of this day and age that the product is downplayed or plays a secondary role to the primary story (first direct appearance occurs around 2:05 min). This type of indirect communication works well for critical consumers while the video is not too risky.

ADVERTISEMENT NO. 5: ADIDAS

Surprise <-> Apply&connect: Grandiose and magnificent in its entirety as we've seen and known the grand sport's ads before but it's still different from previous epics from Nike and Adidas. This ad is more aligned with street culture – from the choice of music and sound effects to culture references, hash tags, bling-bling rap references etc. In that sense, it surprises but we will argue that all in all it's very suitable and connects to a young macho culture that's more individualistic than previous team-spirited times.

New <-> Known: It's quite new that advertising plays on haters and 'the bad/evil ones' – not focusing on the talents themselves, the team spirit and inclusive football culture as we have seen previous epics do. It uses known street and rap references we have become used to seeing on reality shows, in music videos etc. but bringing them into an advertising sports context represents a new turn. The players are indeed fashion icons and pop idols off the field and their lifestyles and doings outside the stadiums have long been of interest to the target audience but here it is pulled into the game so to speak and made just as central as the football game itself.

Emotional: The music sets the scene with strong sound effects: It's you against the whole world - and we all know the feeling of being marginalised. A sequence of breath-taking action sequences follows with a twist in the end - 'they hate your boots cause the wish they were in them.' The first time the ad becomes aspirational. Playing to strong ego types that recognise the struggle and want to separate from the herd.

Product: The product itself is only shown as abstractions/close-ups for the first 30 seconds only to feature prominently for the remaining 30 seconds. During the first half of the ad the brand is featured instead

in with its characteristic three stripes or directly with 'Adidas' featuring on the apparel the football players wear. The product is important here and after setting the scene (it's you against the world) the rest of the ad focused on landing the message that you need these shiny new boots to be as successful as the features players and the object of envy like them.

CONCLUSION AND RECOMMENDATIONS

It is our hope that this SENKA Framework can contribute to a differentiated understanding of creativity in advertising – and to the production of more creative work. Much further research is needed into the different parameters of our framework and especially the integrative perspectives. We have summarized the main points from our research project in the following recommendations for the development of commercial creative content:

- **Integrate:** What seems to be a common denominator for all the ads in the most-viewed lists is their ability to balance or integrate the four dimensions in our SENKA Framework while using emotive components to bind them together and play to the customer's' identity project. We can only recommend that all
- dimensions are discussed when new ads are being developed alongside clients.
- **Contextualize:** Know thyself and the target group in order to know what's New and Known in the context, how to connect to target groups emotionally and how to Surprise and Apply&connect to them.
- **Identify:** Remember the emotive components as identity constructs or identity markers are becoming key to attract and maintain the attention of the target audience.
- **Walk the edge of the box:** Radical newness might attract attention in a saturated media feed but if it's too far outside the box and confusing to the viewer it becomes noise and attention quickly wanders. On the contrary you need just enough newness while playing on known themes and truths to strike the right balance. It's often the combination of known elements that end up producing a new angle or creative ad.
- **Surprise us** – but make it applicable in and connect it to context. Both demographically, ethnically, social and in terms of the identity constructs of the target group.

- **Play with length and formats:**

The length of most viewed commercials in the Leaderboards from 2015-2017 run from the traditional 15-second spot into several minutes (as compared to shorter TV formats) and the length of a video doesn't seem to correlate with the number of views. Instead it's an individual ad's ability to connect (emotionally) with its audience which sets it apart from the pack rather than a fixed format or length. Some of the newer media channels offer unique possibilities to play around creatively with different formats, length, and interactivity.

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